

HELLO AGAIN

Vol. 1 No. 4

July 1970

June was a relatively slower month than May. I actually had time to listen to some programs in their entirety as I was dubbing. School ended for me on June 19th. This summer I will be dividing my time between the tape recorder, the piano, and taking my children for swimming lessons. I have gotten some interesting response to last month's newsletter, most of it favorable. I still need more information about yourselves, what you are doing, family, etc. Enclosed is the first page of a rather lengthy want list. I haven't seen any of these programs listed but perhaps you have. If you have the time to go through it and locate any of them it would be appreciated.

Rating programs, at best, is a difficult job. Each trader has their own way of rating programs. Often they use techniques other traders use. The main problem is that a program that is very listenable to one person may not be to another. Often this is due to a more critical ear or more sophisticated equipment. Some, like Roger Hill, give a very detailed rating, noting all the imperfections. Others, like myself, do not rate each program but do note serious imperfections. Most, I think fall in between. *the rest is in the guide* I'm going to review my rating procedures and also mention the different types of listening problems:

Still Others don't indicate problems at all

If there is no problem mentioned next to one of my programs it means that it is very listenable and can be understood without strain. Some problems I've found are noted below with abbreviations I use:

- b - bassy: Often this can be corrected when listening by giving it more treble. ~~If severe it is noted on my listing.~~
- m - muffled: When this occurs you can't understand the program well at all no matter how you manipulate the tone control. This is noted.
- h - hum: If slight and doesn't interfere with the listening it is not noted. Otherwise it is.
- hi - hiss: Noted only if severe.
- f - fast: This can't be changed unless you have a variable speed recorder or devise some technique of changing the speed of your recorder. This is noted.
- s - slow: Same as above. I've found this very prevalent in some of the Jack Benny Jello series of 1938.
- x talk - cross talk (background talk from poor erasure, interference from another station on rebroadcasts): Noted if very noticeable.
- sq - squeal or whistle: This happened to me when I first started dubbing due to poor patchcord connections. This is noted.
- p-piercing (Tinny, raspy, harsh): This is the type of sound that goes right through your skin, like scratching a blackboard. This is noted.
- overmod-overmodulated: When this happens your volume level dances all around and the sound is often distorted. Often a hum occurs. This is noted.
- op - opening: cl - closing: If they are missing, it is usually noted.
- mud - muddled: Usually this occurs at the beginning of a program and if severe is noted.
- vol - volume: If very soft it is noted.
- fl - fluctuation: If the volume fluctuates noticeably it is noted.
- dr - dropout: ~~usually due to poor tape - sound disappears throughout occasionally~~

scr - scratchy: This is noted when it seriously distracts from the sound.

s.n. - surface noise: Noted when severe.

w and fl - wow and flutter: When this is very severe especially in musical parts it is noted.

dr - dropout: When some frequencies or sound is missing and is severe it is noted. This sometimes occurs when a program has made the rounds of many tape recorders and some have poor heads. Also due to poor tape

cr - crackling

HELPFUL HINTS: When I started dubbing in ¹⁹⁷⁰ January I knew just about nothing about dubbing, listing programs, rating programs, mailing, and so on. I've picked up many hints from many of you and have developed some of my own. If you have any more let me know. Speed and efficiency as well as good quality is essential in this hobby:

at least

LISTENING AND LISTING: ~~As I mentioned once before~~ I spot check all programs before listing them. As I listen to them I record the essential information in a notebook arranged alphabetically by first letter only. I note the reading on the tape counter at beginning and ends of programs and put the numbers on the cards in the tape box. I number the boxes and cards and record this, noting who sent each box for future reference.

People list their programs different ways. Some do it by reel and some alphabetically like myself. Some do it by type of program. Some lists are extremely detailed such as the ones made by ^{Steve Marano} Chuck Schaden and ^{Howard Drimer} Harry Sova. Others are fairly detailed like mine. Others give just the program. On my listing I note number of program, title, description (including guests, date, etc.), product, network, time and day program was on, length of time of program (22 min. programs are listed 25 min., 28 min. programs are listed 30, etc.), and reel number. Some problems in listing descriptions is that some programs have no titles and the trader makes his own description. Because this can vary for the same program duplications arise. Some difficult programs to describe are Our Miss Brooks, Gangbusters, Fibber-McGee, Gunsmoke, ^{because} ^{because} most programs fall short of 30 minutes, especially if commercials are deleted, it is often wise to include more programs than you want (7 hours for a 6 hour order). In this way some 15 minute programs can be used as fillers. ^{most} traders try to fill up the tape. On band ^{programs} and quiz programs, etc. I list the first song, ^{to} ^{help} identify the program. I also ^{usually} separate programs about radio (LP's, TV, etc.) from my regular list in most cases. I note in my listings if a program is from a commercial disc if I know it is. Also if it is taped directly from a disc ^{it is advantageous to} note it. A (*) notes a program that has gone through 2 or less tape recorders. This is difficult to know unless the listing you are ordering from makes some note of this. I always have a correction section in each supplement. While this is bothersome it contains changes in ratings, more information about a program, wrong info, etc.

Some traders note the person who sent the tape & if it has gone through a few generations.

DUBBING AND MAKING OUT CARDS: Dubbing all the programs wanted that are on the same reel saves time. Save 15 minute programs as fillers. Put essential information on the card. I use large file cards and put the number, time, and important info. I will be putting more information on now because I realize some of you use this information to prepare your lists. ^{Many traders only trade by reel} As I dub programs I note them in another notebook so I'll have less chance of sending the same program twice. I also cross out the program on the want list. I also note fillers sent. I also check the program sent on my own list to get an idea of those programs that are requested more than others. Using patchcords from preamp outputs to inputs and keeping an

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eye on the volume and tone control if you have one on the dubbing machine. are essential. Some traders put all programs on their own master tapes. Then they dub them off. Also on the card you put in the box it might help to stamp your name so in case box and card get separated you know whom it belongs to.

MAILING WANTS: Keeping track of wants you send out is another tedious job but record keeping is essential if you don't want to duplicate orders. I jot down program ordered in another notebook alphabetically by first letter only with initials of person I'm ordering it from. I check it in the person's catalog. For programs with a lot of titles (Suspense, Jack Benny) and others that I will order a lot of I note them on large sheets of paper with a lot of space allotted for each program. Even so I still duplicate programs once in a while. When sending wants it's good to put number, title, and reel number if it is listed. The time of the program is also helpful.

RECEIVING THE TAPE: Cross off programs on your list and in catalog of person from whom you are receiving the tape. I add information to the card if necessary at that point so I don't have to refer to the list again when listing the program.

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MAILING TAPE: My first mailings were pretty insecure as I found out. Tape boxes can be used over and over again and I'm sure you all accumulate a supply. I attach each tape end to the reel so when you receive it the tape isn't all over the box. Scotch tape the box so it doesn't open and put your name on the outside of the box so if the container breaks there is still some record as to where to send it. Make sure stamps, mailing address, return address, 4th class marking is on the mailing package. Buying a stamp with your name and address can save a lot of time. I keep another notebook with the names of all my trading friends in alphabetical order by first letter only, address, and a record of all wants and tapes received and sent and the dates. This helps in case a tape gets lost and you have to tell the postman in tracing it when you sent it.

While most of this information isn't new perhaps something in it will help somebody. If you have a unique or more efficient way of doing something let me know and I will let others know.

QUESTIONS: What program had for its theme "The Whistler and His Dog" I was asked this by Charles Ingersoll of Radio Historical Society and goofed on my chance to become a SOLID GOLD MEMBER because I didn't know it. The only two possibilities so far are The Thin Man and Bob Becker who had a program about dogs and Al Pearce.

I have been told that doublespeeding a tape in dubbing does nothing harmful to the program, in fact may improve it slightly. Some, however, feel doublespeeding in dubbing loses some frequencies, etc. What do you think?

Also about tape brands: Some people feel that inexpensive brands such as Shamrock and Concert will develop print through and dropout faster than expensive ones such as Scotch and Ampex. A friend of mine taped many Long John Nebel Shows in K957 and relatively inexpensive tape. Tape shows practically no evidence of print through or drop out. What do you think?

1-4
1st 3
pages
in copy folder

ODDS AND EVDS: Let me know if there are particular favorites you are looking for and I will mention it or direct you to people who have them. Dorothy Gordon, who moderated "The New York Times Youth Forum," a weekly radio and television program died on May 12 at the age of 81. "A Little Magic Box May be Head of Household by the Year 2000." This was the heading of a UPI dispatch in the New Haven Register, June 21, 1978. It described a little magic box that would play wakeup music in the morning, report the news, prepare the meals, do the shopping, clean the house, etc. It reminded me of X-1 "There Will Come Soft Rains" by Ray Bradbury. The magic box is the brainstorm of Dr. George Mueller. The June 20th issue of TV Guide had a very informative article about Fred Foy who now announces for the Dick Cavette Show. A must for music and big band buffs is The Big Bands by George T. Simon: Macmillan Co, NY. It is an exhaustive study of all the big bands.

I am looking for the complete ESCAPE version of Leiningen and the Ants. It must be in good shape and have the opening and closing. The only copy I have is in very good shape but has no opening or closing. Timing programs if you just spot check them can be plain guesswork. If you want to take the time, run a 1200, 1800, and 2400 foot tape (if you use them all) through at 7 1/2, making note of the reading on the tape counter every 2 1/2 minutes (this will be 5 minutes at 3 3/4). If your tape counter is working accurately, after a chart is made, note the tape counter readings at the beginning and end of every program and you can easily figure the time. Time

Richard Lamourski's book, Whatever Became Of. . . ?, originally published in 1967, has been reprinted in paperback form by Ace Publ. Corp., 1120 Avenue of the Americas, New York, NY 10036 - \$1.25. A must for nostalgia buffs. Many pictures throughout the book.

I've been finding Radio Shack concert tape running shorter than 1800 feet. Have you found the same thing?

On July 4th my 10-year old son, Jeff, and I went to the Comic Art Convention at the Statler-Hilton in New York. It was the first time either one of us had been to a convention of this kind. Both of us were impressed at the many dealers and individuals selling and trading the hundreds of thousands of comic books they had. One of the guests was Bob McAlister (Wonderama Channel 5 New York). Bob is interested in radio premiums. I also talked with Les Brooks of Long Island. Les sells comic books and collects radio programs. I spent a good portion of the day with Peter Bayer and his parents. Peter and I have traded for several months.

HERE AND THERE: (All new friends will have addresses)

Dick Ayers is looking for a Mysterious Traveler about crossing the Mississippi River to a new world.

Darrell Anderson, 17254 Lake Desire Dr. No., Renton, Wash. 98055
Darrell has many radio programs and television programs. He has quite a few Roy Rogers TV programs and excerpts.

Raleigh Barker, 5520 W 85th St, Overland Pk., Kansas 66207.
Raleigh is a newcomer to trading but has quite a few nice programs.

Peter Bayer is 17 and will enter his senior year at high school. Some courses he will be taking are Calculus, playwriting, urban sociology,

Economics, radicalism in US History. His ambition is law. His interest in radio programs started with his hearing the Longine album.

Bill Blalock has an extensive collection of Lum and Abner and is looking for people with similar interests. He is also contributing early articles about radio for this newsletter.

trading Tom Cole, 244 No. Jordan St. Allentown, Penn 18102. I've just started with Tom and he is currently in the process of making up a new listing. He is especially interested in Coast to Coast on a Bus, Smilin' Ed's Buster Brown Gang, Once Upon a Time, The Fat Man, and Land of the Lost.

Vern Eldridge is interested in tributes to big bands.

Paul Groy 42-50 38th St., Long Island City, NY 11101. Paul has a good list but has temporarily stopped trading because of a broken machine. (This must be the curse for traders)

Steve Hofer, 600 W 1st St., Pella, Iowa 50219. Steve is a school teacher and has recently started collecting.

Roger Hill is currently working this summer as a shelter survey technician for the Office of Civil Defense. His wife is studying in France this summer.

Richard Hayes, 59 Myrtle Ave., Cranston, R.I. 02910. Dick has a large list including many band broadcasts.

Don Koehnemann is rapidly expanding his collection of band broadcasts, especially Woody Herman. Most of the band music comes from Joyee Music Studio, 155 Willard Clark Circle, Spotswood, NJ. 08884

Frederick McFadden, RD 4, Westernville Rd., Rome, NY 13440. Although I don't trade with Fred I'd like to mention that he has a rather extensive collection of radio programs with Judy Garland and is on the lookout for any he doesn't have. *Rita Law Lanaturna*

Fred Province recently planned and organized the first Soap Box Derby in National City, Cal. Fred is a school teacher as well as being active in many other activities.

Don Racette is not working at the Golf Course at Lake George this summer but is at the Motel Montreal from 11PM to 7 AM. Stop in and see him if you come by. Also he is chairman of the Lake Luzerne Fall Festival in October.

Bruce Rugles, Box 1000, North Bay, Ontario, Canada. I soon am going to start trading with Bruce who has a lot of excellent programs. His trading has slowed down because of a reoccurring skin irritation but he is much better now. Bruce works for Radio Station CFCH in North Bay.

Chuck Schaden is doing a great job with his radio program of old radio programs from 1-4 every Saturday on station WNMP 1590-AM in the Chicago area. It is sponsored by Northwest Federal Savings in Chicago. Chuck has interviewed radio personalities in the area. Besides hosting the show and providing the tapes, Chuck writes and produces the program.

Nov. 28, 1925 - The Associated Press reports that radio has climbed from a mere hobby of a few scientists to a 500 million dollar business in the past five years. There are 584 stations, more or less active, and 108 of these are operated by educational institutions, 47 by churches, and 39 by newspapers. Hardly any section of the country is beyond reach of one of the newspaper stations, the group that is taking the lead in farm and market news.

Receivers' license, necessary in Canada but not in the U.S., indicate most of Canada's listeners are farmers.

Every state in the union is represented by a broadcasting station, from one each in West Virginia and Delaware to 56 in Illinois. The Chicago zone has 35 of these, California has 48, and New York has 46.

One of the greatest problems still unsolved is the production of tubes that will operate direct from the house electrical supply. Progress has been made with manufacture of a four-volt alternating current tube that works through a transformer.

OREGON JOURNAL: Nov. 29, 1925

Courtesy of Bill Blalock

RADIO IN 1928

March 10, 1928. The International News Service reports that a retired capitalist, William MacDonald, living in a suburb of San Diego, California, has tuned in on his radio set 650 stations in 37 countries.

Although MacDonald disclaims holding any record, the big stations of the world - London, Berlin, Rome, Tokyo sing out from his loud speaker as clearly as local stations are heard in average American homes. He now amuses himself by picking up low-powered transmitters in obscure portions of the globe and considers his greatest achievement obtaining a program from 2AX, Bombay, India, a station of only 52 watts.

MacDonald credits location of receiver to success rather than equipment and believes most people pay too little heed to aerial and ground. Says MacDonald: "My aerial is a box-cross affair, about three feet by six feet. It has a large capacity spread over a small area, making for sharp tuning, less static, quick delivery of the impulse to the set."

Courtesy of Bill Blalock

ATTENTION: Enclosed you will find an application form to the Nostalgic Book Club which I have mentioned before. I know many of you belong already because that's how I got your names in the first place. If you don't know about it: It only offers books which have a nostalgic interest (radio, movie personalities, etc.). It offers two books a month (sometimes records) and all you have to do is buy 4 items over a 2 year period. Discounts range up to about 75%. Many previously offered books are still available. I have spent over \$30 since January just on books about early radio. A recent selection was Jim Harmon's book The Great Radio Comedians. There are 4 coupons in the form, The ones you don't use give to 4 friends. The club also sends out a column called Remembering which gives information about people who want to swap certain things as well as other interesting items.

PLEASE: Send in information about yourself, short articles about radio, and other interesting tidbits.

Write if you get work.
Hang by your thumbs.

Good listening,

Jay

Jay Hickerson
6 Koczak Ct.
North Haven, Conn. 06473
(203) 239-5251

JUST ARRIVED:

Letter from Bruce Ruggles; He is 41, married with 4 children 3-17, has been in radio or television all his life. Bruce is currently Program Director of CFCH-Radio. He started collecting 5 years ago and last year wrote, produced, and hosted a quiz program called "The Useless Information from Times Gone by that Nobody Really Cares About Anyway Quiz Show" a trivia quiz program. According to Bruce tape is more expensive in Canada (\$7 for a reel). He reminds traders to put a small green customs sticker on your package when mailing to Canada. Mark it TAPE ON LOAN and value the package at \$1.00 a tape. You could also write Recording Tape-No Commercial Value. You must send tapes first class to Canada (according to my post office) - about 80¢ a tape. Bruce reports mail strikes all over Canada.

The Great Radio Comedians just came from Nostalgia Book. Looks like great reading. Does anyone know Dr. Barry Brooks who is supposed to have the world's largest collection of radio programs? How many does he have and does he trade?

NOTE: On occasion the reel runs out before the program is over. In the past I have continued on the other side which is rather inconvenient to the person who wants to dub the person. Splicing tape on the end and finishing the program is the best way. Keep an extra reel handy for this emergency. Make a note that the previous track will start late.